

World Dances For Montréal

by Anna Asimakopulos
and Donald Welkerty

Dance is transient. It is difficult to preserve, and unlike other art forms, it is effectively communicated only through live performance. It can neither be hung on a wall nor expressed neatly on paper. Dance videos and films do preserve movement and shape, but give little sense of depth or three-dimensional design; when dance translates into celluloid it loses its impact.

Montréal's first international modern dance festival, beginning this week, brings national and international dance companies to Montréal. The festival will be an important

lectures, films and workshops which provide a broader picture of modern dance.

The main events of the festival are the performances featuring well-known national and international companies. Unfortunately, most of these expensive performances are sold out. Among, the international companies are Merce Cunningham, Trisha Brown, Muteki Sha and Tanztheater Wuppertal. The Canadian companies include Christopher House, Karen Jamieson, Jean-Pierre Perrault and O'Vertigo.

One of the more accessible series of events is the Tangente Late Night Series. The series which will be held from September 24-28 at 23h00, will highlight lesser known Montréal choreographers. This is an excellent opportunity to view some of Montréal's younger creative artists, such as Massimo Agostinelli, who is working towards a fusion of theatre and dance; Catherine Tardif, a young choreographer with a rapidly growing reputation; and Andrew Harwood, an accomplished performer of contact improvisation. Further information about these and other events is available at Tangente (842-3532).

Other associated events include "meet the choreographer" sessions, which are informal meetings with Natsu Nakajima of Muteki Sha Dance Company (Sept.20), Pina Baushe of Tanztheater Wuppertal (Sept.23), Merce Cunningham

means of communicating the recent developments and future directions of modern dance, and should help establish Montréal as an international dance centre. The festival should also help stimulate the city's interest and support for the Montréal dance community. The dance festival sponsors a variety of events which provide exposure for Montréal artists, as well as

(Sept.24) and Trisha Brown (Sept.25), at Place des Arts (285-4200). As well Cinémathèque Québécoise will host a series of dance films — some of the best ever made — from Sept.17-22 at 18h30.

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Last Monday night, co-producer of *Hookers*... On Davie Holly Dale presented her film in Leacock 132, following it with a question and answer period, then a brief interview.

The film is not about prostitution but about prostitutes. With this in mind, Janis Cole and Holly Dale direct the camera only on the prostitutes themselves. This precludes the opinions of those not directly involved, such as the police, courts, social agencies and royal commissions, allowing the viewer to formulate an opinion based on first-hand information.

The film is a documentary done in the style of a composition of cinema vérité (filming subjects in their natural habitat) and monologue/interviews in which the prostitutes tell the camera all about themselves. This composition is done to show two sides of a personality.

What strikes the viewer most is the directness and honesty in the film. We see hookers on the street negotiating with customers: "Fifty bucks for a blow job in your car, sixty if you want it at my place, and eighty for a lay." A prospective client offers twenty and the hooker says: "Go down to the grocery store at the end of the street — buy a porkchop and fuck that."

Later, this same prostitute talks to the camera about her childhood in a group home after being raped by her father; about a boyfriend she had six years ago that she still loves; and about a miscarriage she had five months into pregnancy.

How were the producers able to get this kind of intimacy on film? Holly Dale describes how she and Janis Cole visited a number of cities before deciding on Vancouver, then picking Davie St. in particular because prostitutes didn't allow pimps on their territory, and were unique in that respect.

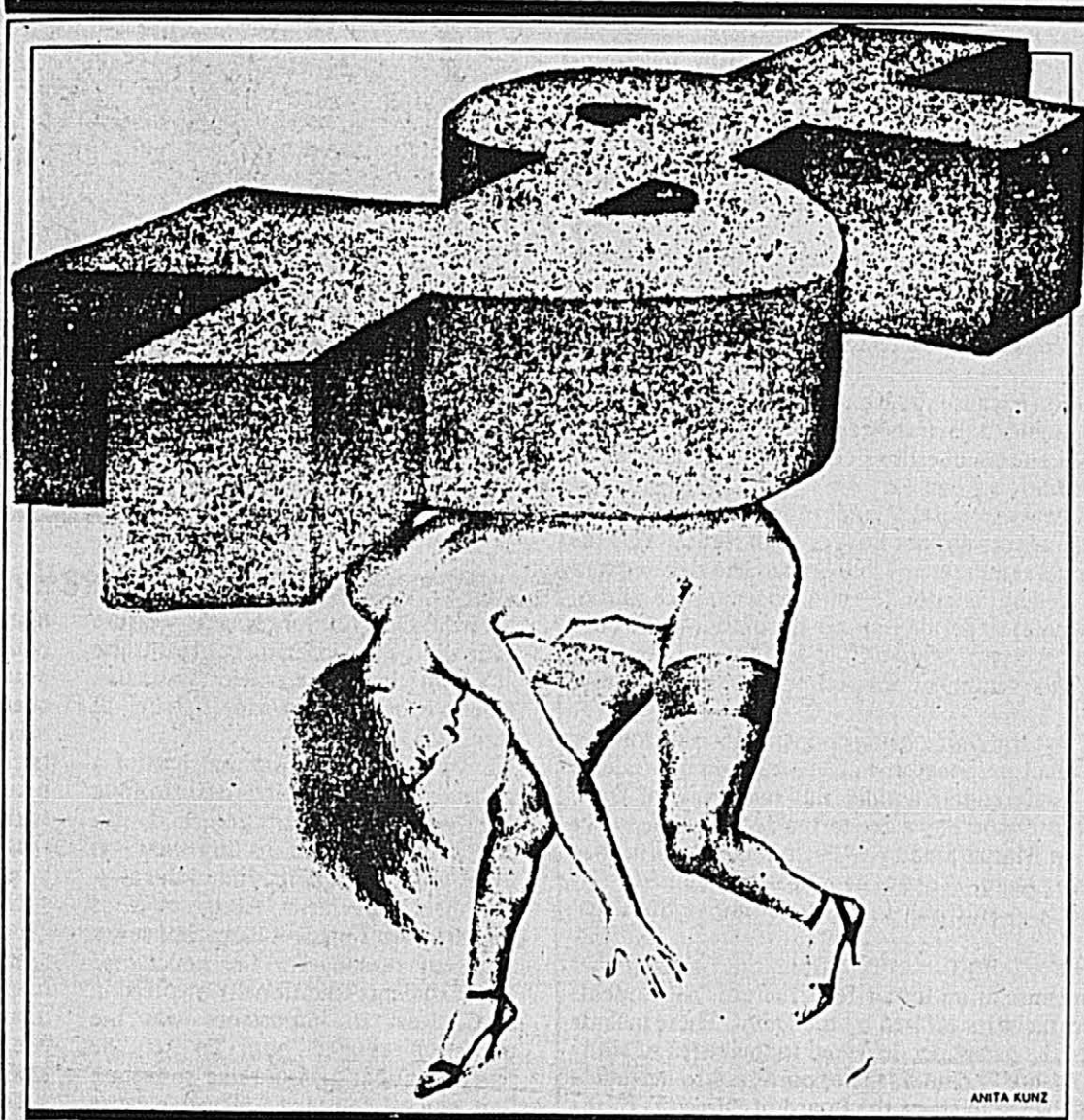
At the time of filming, the hookers on Davie were forming the Alliance for the Safety of Prostitutes. Cole and Dale attended a meeting and explained what they were hoping to achieve with their film, asking for response from the assembled prostitutes. They spent the next two months hanging out with the prostitutes — on the street, in local bars at their homes. They made friends, and also helped the prostitutes feel familiar with a video camera by letting them see videos of themselves, and getting the prostitutes to use the camera themselves on each other and the producers. Every effort was intended to gain the trust, respect and companionship of the hookers.

supplement

Prostitution

Hookers On Davie

by Steven Brand



ANITA KUNZ

Finally, the shooting was done from a camera hidden in a van on the street, and the dialogue recorded from radio microphones the hookers had agreed to wear.

The viewer is taken right into the world of commercial sex, introduced to female, gay, transvestite, and transsexual hookers by name.

Holly Dale says her film was designed "to bring understanding, to make us realize that these are real people with flesh and blood; understanding is the first step toward change in attitude."

Interviews with each hooker highlighted tell us why they became prostitutes, how they perceive themselves, what it does to them, what

their bad experiences were. Attitudes vary among the prostitutes. Some want to get off the street; one mother of a seven year old says, "it's a job, just like everything else."

An undercurrent of depression and hopelessness among all the prostitutes can be sensed, though they are hardened to the life and tend to cover emotions. There is a forty-one year old transsexual who seems constantly on the verge of tears, asking, "at this age what else can I do?"

The most powerful personality of the show is Michelle, alias Mark, a 24 year old transvestite with silicon breasts. S/he speaks

and outgoing," so they make good subjects for film.

The general tone of the film is one of compassion and humanity: these are real people, with problems, yet injured to their environment. Dale herself professes a 'humanist' point of view.

After many shorts, *Hookers* is the second feature-length film by the Janis Cole/Holly Dale duo, the other being *P4W, Prison for Women*. It was produced on grants allocated from the Canada Council and the Ontario Arts Council. The pair tend to make films on people living on the fringe of society, people who need a voice.

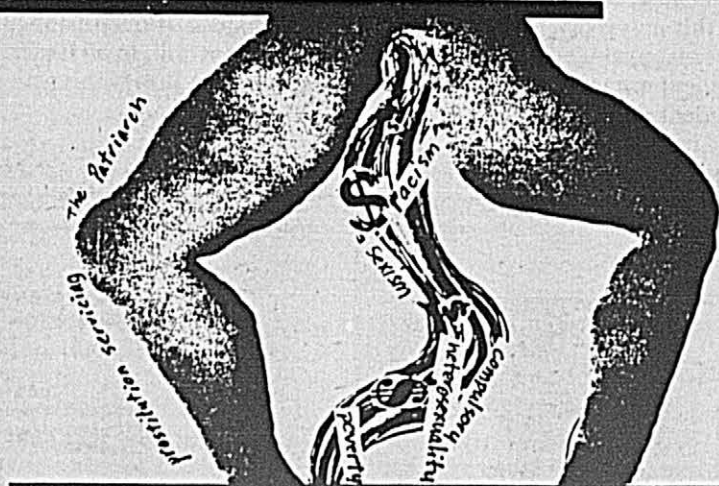
The question and answer session of the showing proved almost as rewarding as the film, Holly Dale fielded questions for almost an hour on the film, her opinions on the present law, the Fraser Commission, and the honourable John Crosbie.

Asked why prostitutes don't just "get out," Dale said "they had been trapped into a lifestyle because they know no other lifestyle — it was the first thing they were exposed to after leaving home." She made an analogy between this and the professional student, that the audience found amusing.

Regarding the present law, Dale advocates decriminalization for prostitution, not legalization, because the government would become the nation's pimp.

The main problem in prostitution, she said was the problem of juvenile prostitution. There is at present no way to control it. In the film, many prostitutes alluded to the same problem, saying it should be stopped, even though some of them had begun prostitution as juveniles.

Regarding risks prostitutes take, the first is their subjection to violence. Some are threatened with guns or knives to perform their favours free; sometimes they are just beaten up. Another risk is the financial risk; a prostitute can make \$300



with a soft lisp, possibly as a result of some teeth missing from the side of her mouth. She is aggressive and funny. As Dale says, "Drag queens tend to be more flamboyant

one night, then spend the next two weeks without a trick. Or s/he might make \$2,000 in one week, "but you'll be working your ass off."

Senate quashes student democracy

Yesterday, the Senate of McGill University voted overwhelmingly in favour of recommending to the Board of Governors that a student referendum question be overturned.

The question concerned the equalisation of all student fees paid to *The McGill Daily*. Last March, 1715 students voted to raise all fees paid by Graduate, Law, Medicine, Dentistry and all part-time students to the undergraduate rate of \$5.70 per year. 740 voted no, 266 had no opinion, and 69 spoiled their ballots.

On May 24, 1985, Senate voted to recommend to the Board of Governors the against implementation of the equalization referendum. On June 4, 1985, the Executive of the Board voted to send this decision back to Senate for further clarification and review. According to Principal David Johnson, the Board "found difficulty in interpreting Senate's advice." There appeared to be little clarification of this matter yesterday, however.

This referendum question has passed through all possible legal and constitutional channels: Firstly, the MSS Chief Returning Officer's approval; secondly, the majority of those constituents who voted in the referendum; and thirdly, it was ruled constitutionally valid and fair by the *Daily's* Judicial Committee — an impartial body of three senior law students who are in no way involved with the newspaper.

The question was then brought to Senate for ratification. Twice. Yet, on both occasions, Senate overlooked the fact that the *Daily* had operated in accordance with a legally-binding constitution passed five years ago by Senate. Senate in fact, overruled their own decision.

All Senators agreed the referendum question was not only constitutional, but also conducted constitutionally. But, Senator Pederson said yesterday: "We're not here to decide whether or not it is constitutional." However, as the *Daily* could only act within its constitutional parameters, Senate's consideration of this question should also follow these guidelines.

For Senators to object to the question because some graduate students claimed a lack of prior notice, is to object to a constitution they themselves passed — constitutionally, we can only publish referendum questions on or after the first day of March. The question went to ballot March 5 and 6.

Some Senators argued the question was "unfair" and as such, should not be ratified by Senate because graduate students did not have enough notice. Yet, the *Daily* was clearly met the constitutional requirements that Senate had debated and agreed upon several years ago. As student Senator Lilani Kumaranayake said at yesterday's meeting, "It is for us (Senate) to decide whether the question was constitutional — in my opinion it was. We can judge on the legality and constitutionality of this question only." This sentiment was echoed by several other Senators.

It appears Senate does not realize that the *Daily*, being bound by its constitution, cannot fulfill many of the recommendations Senators and some graduate students have put forward. We cannot hold a referendum among only one group of Daily Publications Society members (all those who pay a fee to the *McGill Daily*). We cannot amend the question passed on March 5 and 6 — such a course of action would destroy the credibility of 2790 voters. We also cannot negotiate with only one group of students, a suggestion put forth by the Post Graduate Students' Society (PGSS).

This question was put forward by the *Daily* to rectify a situation, namely, what we saw, like many other McGill students, as an unfair fee structure. All students have equal access to the services and facilities offered by the *Daily*. These include preferential advertising rates, having the newspaper delivered to their area of study free of charge, free access to the "Events" column, the opportunity to become a voting *Daily* staff member, and the chance to sit on the Board of Directors of the *Daily*. Undergraduate students do not enjoy more services from the newspaper than are offered to the graduate students. It seems logical that if all members of the Society enjoy the same benefits, they should therefore pay the same flat fee.

This decision by Senate sets a very dangerous precedent for student democracy at this university. Will Senate now launch a spate of overturning, with little rhyme or reason, student decisions? It is a decision that will, in all likelihood, affect every student organization on campus. How can Senate justify this action to nearly 3,000 student voters?

They cannot.

Leela MadhavaRau

Melinda Wittstock

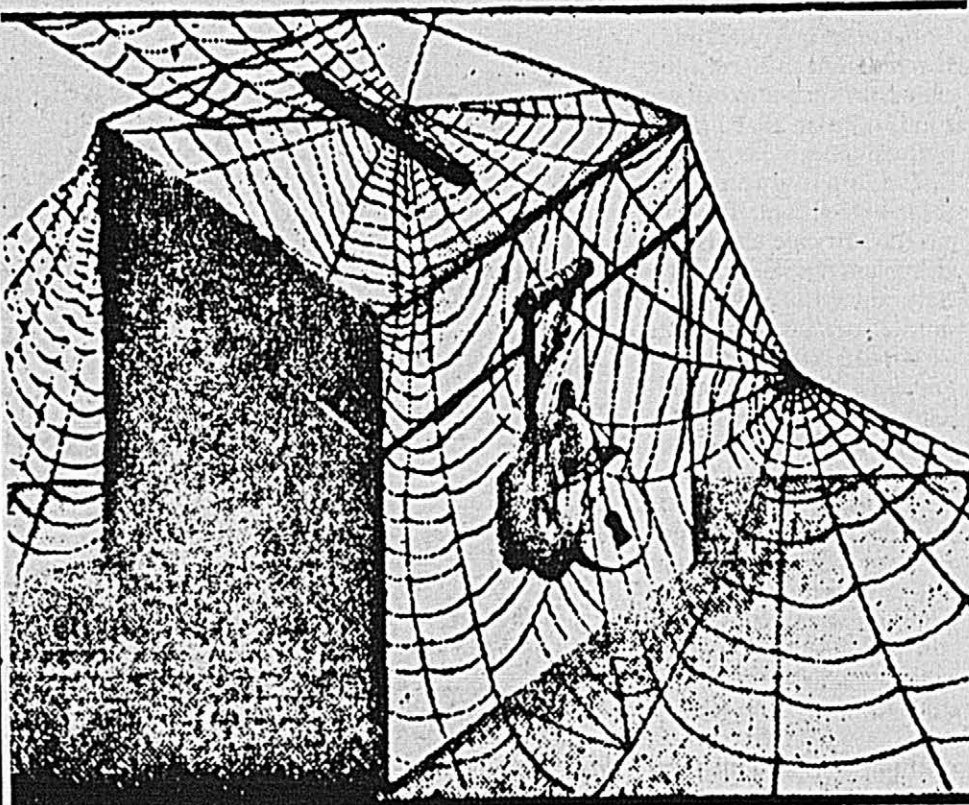
the McGill Daily

Power corrupts,

absolute power corrupts absolutely,

and even a little power corrupts.

Unknown



letter

I would like to express my displeasure with what I consider to be the misuse of a quotation in the article "Canadian Blacks Protest Apartheid" (*Daily*, 12 Sept./85).

I was amazed to find that half of a sentence had been extracted from a twenty-minute conversation, and then had been presented as my view on Black student participation in the anti-apartheid movement. At the time of the interview I made it clear that I saw a series of reasons for the paucity of Black students traditionally involved in SAC, least in importance was the quotation singled out: To set the record straight I would like to restate that which I consider a plausible cause for the situation.

The main issue, I believe, is linkage. White dominated anti-apartheid groups have often been unsympathetic to linking racism abroad to racism at home. Black student activists who face racism on a daily basis have often been frustrated with white liberals who say "but we are an anti-apartheid group, not an anti-racist group." The unwillingness of white activists to take up

issues of affirmative action and support for local Black concerns can be alienating. Soon the white group becomes concerned over its lack of interracial staff and new Black students become engulfed in various forms of tokenism. This year I hope that a reorganized agenda will counteract this trend in SAC.

In think it is also relevant that in Montréal the black community tends to be informed and activist on West Indian issues and almost completely unaware of African issues. This may be contrasted to the Black American ideology of Pan-Africanism and the subsequently high levels of Black Participants in the anti-apartheid movement in the United States.

In the future I suggest that quotation be used to represent the views of the person to whom they are attributed and not to fill an author's pre-planned storyline.

Nigel Crawhall
SAC

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Celestial Cow Grazes Racism in Empire

by Julian Samuel

The Celestial Cow
produced by
TEESRI DUNYIA
last week at the Centaur

An arranged marriage.
Scene: a family to family interview.

The daughter, BIBI:

"I am twenty years old, Hindu. I am five feet six inches tall. My complexion is good, my skin tone light, my teeth (she bears her gums) are perfect. I have two fillings, gold. I weigh nine stone when naked. My shoe size is five and a half, my pelvis is wide. Naturally I will have many sons. I speak English, Hindi, Gujarati, a little Punjabi, and French. I read two library books a week. I cook good chappatis and make my own clothes. I have a light melodious singing voice, I dance gracefully and I am currently working in the gas offices where I earn 95 pounds a week before taxes."

A few lines later, her brother Prem, who wants his sister to marry into money, says:

"Four fucking video shops and she blew it".

The play begins in pastoral India — mother, daughter, son, and one memorable cow called Princess.

The father, bread winner, dusted in all the attributes of feudalism, is in the U.K. paving the way to bring over the mother, daughter and son — without the cow.

The family must be webbed together.

Why?

The play is about the politics and the consequent perennial conflicts of family life. It takes us through the usual events that plague an Asian immigrant's life. As the family enters Britain, they experience State racism sanctioned by Thatcherite politics, cultural replacement/substitution nightmares, and adopting the new culture. Failure to adopt to the new and to leave the old results in a psychological trauma for the mother who is the driving force behind the play.

She helps the daughter break the patriarchal relics of the old culture and replace them with the not-so-visible chains of the new society.

The Great Celestial Cow unifies women. It projects women out of Mother India into resisting Mother Thatcher. The patriarchal impositions are played out beautifully by the soft-in-the-head father and the capitalist boor of a brother. Their systems of domination erode as the play moves through the predictable, almost boring, chronology. Racism at

the market fruit stall, sexism at home, back biting gossip at work, the father imposing His Will on the mother daughter and son, et. al.

The Asian family adjusts. But the residual colonial political cow returns. The mother's past in India haunts her: she can't forget Princess the Cow. She can't stop talking about the cow.

The mother's psychological trouble is central in the battle against the system of patriarchy. The play brings this one

idea to the fore. Her 'mental breakdown' is played out as cow obsession. The cow is the past, security, home, and not racist England. The play exposes the white Freud in the pipe doctor:

He prescribes her pills.

The father: "Will she stop thinking about the cow?"

Dr. Mistry: "Oh yes, she will stop thinking altogether. Good Morning."

It is the traditional diagnosis of 'mental illness' that lays bare the tactics of

oppression and control. She is not really ill — it her oppressive surroundings that are ill.

There are plays which have also ironed out, at least on stage, the problems of Asians in Great Britain. David Edgars' *Destinies* fundamentally explores the same issues and relations.

But who is really responsible for maintaining the Feudal-Tribal-Patriarchal relations in the Third World?

Could it be the Western governments, multinational corporations, the World Bank and the International Monetary Fund who hold the cultures in feudal chains? Perhaps, though this play doesn't consciously explore this relation.

The performances of Dolores and Jennifer Chew, and Nilambri Ghai are emotionally and politically revealing.

It is a play that will linger in your hearts forever.

Stranger Dances With Obsession

by Melinda Ham

"Would you dance with a stranger on a night made for love?" a husky Marilyn Monroe-like voice drones as the curtain rises on *Dance with a Stranger*.

This is a sizzling new

The Monroe-like voice belongs to flirtatious, platinum blonde barmaid, Ruth Ellis (Miranda Richardson). This film reveals the events that lead up to her execution for murder in 1954.

Minutes into the plot, Ruth is flitting among her

driver who proceeds 'to sweep Ruth off her feet.'

With the innocent question, "May I take you home?" Blakey unlocks the door to their relationship of dark obsessive passion.

Their love does not just involve each other but entangles in its web Ruth's benefactor, her son, and Blakey's fiancée to a sometimes overly complicated degree.

The issue of wife-beating is also raised. Throughout the film, Ruth is punched, slapped and thrown down the stairs, but still cannot give up her relationship with Blakey. Director Mike Newell uses the beatings to subtly delve into the reason for this sado-masochistic love-hate phenomenon.

The superb direction further enhances the intensity of the film. The viewer is almost involved in the passionate love scenes and the violent arguments, even following in Ruth's footsteps to the cold-

blooded climax through the use of effective close ups and subjective camera work.

In a broader manner, the viewer is enveloped in the spirit and ambience of the fifties through the rich bop music, the period's fashions, the long sedan cars, and the loosening sexual morality.

The film provides immense visual stimulation through the sensual cinematography, and the glamorous looking stars, Richardson and Everett. Yet both these talented artists break through the superficiality of their characters to explore the murky emotions below.

Newell has created a controversial, psychological drama that possesses several currents running throughout each level of the narrative. Through this meticulous direction, mesmerizing lead performers and captivating cinematography this film is on the path to reap many more awards.



British film, winner of the Best Foreign Film award at the Cannes Festival, that had its Montréal debut Friday night at the Imperial Cinema.

customers and catches the eyes of a dark, handsome stranger, David Blakey (Rupert Everett). Blakey is a wealthy, reckless race car

Montréal Bagels Better than Joshua

by Evelyn Jerassy

Many Montréalers have been eagerly awaiting the arrival of the Montréal-made film, *Joshua Then and Now*, which is based on the novel by celebrated Montréal author Mordecai Richler.

The project was filmed mainly in Montréal and contains many scenes that hail from the city's past.

The film portrays the story of Joshua Shapiro, a poor, Jewish, second-generation Canadian from the St. Urbain ghetto. The narrative begins with his childhood relationship to his gangster-father and stripper mother. One of the movie's more interesting moments occurs when Joshua's mother per-

forms at his bar-mitzvah in her professional capacity.

The plot continues on to cover Joshua's life as a first, struggling and later, successful writer. In fact, the plot covers so much ground that the film often skips around non-chronologically, and lacks direction and continuity.

The editing comes across as a series of random anecdotes, and reality is something sorely lacking. For example, Joshua (played by James Wood) proposes to his wife to be (played by Gabrielle Lazure) who is already married to someone else. In the next scene the couple have already married and have had two children. This leaves the viewer reeling with questions

and confusion.

Most of the time, the anecdotes bear no obvious relationship to the previous ones. After a while the film becomes so disjointed, that it can best be described as an exercise in boredom.

The narrative faults are an odd occurrence because the director, Ted Kotcheff, is an experienced filmmaker whose credits include another Mordecai Richler film, *The Apprenticeship of Duddy Kravitz*.

Many people felt *Joshua Then and Now* might give a much needed boost to the Canadian film industry by providing some commercial success. Unfortunately, this seems unlikely to occur due to the mediocre quality of

this film.

Even the performances of the usually extraordinary James Wood and Gabrielle Lazure were forced and uninteresting. The worst part of which was the dubbing of Lazure's lines, who being of French origin apparently had trouble with the English dialogue.

The only convincing performance was by Alan Arkin as Joshua's enigmatic father, who managed to procure some reality for this film.

But nothing can overcome this dull plot and the superficiality of the presentation of the subject matter. This was a very disappointing experience for a Montréaler, who wanted to care about some local characters.

SOWETO

The government of South Africa provides an "insightful tour"

PROPAGANDA

Tourists are allowed to view existence in Soweto through green bus windows
A tour guide tells camera clicking people that Soweto boasts one of the largest hospitals in the country.

A hospital that is tragically understaffed and dilapidated.

Children are prisoners in the school courtyard political victims with no future

I feel mustard tears as the children energetically chant and prance tribal sings and strive to maintain identity in government donated school uniforms.

Next stop — rehabilitation for the handicapped.

A barren room with lined tables of blank faces

sewing hammocks

STRINGING STRINGS

STRINGING

STRINGS

PULL

Quickly-herded back into the tour bus

A woman beside me proclaims

she now realizes how far her servant must travel to Johannesburg each day.

On the tour rolls... my fury reaches an apex as the prominent

Dr. Mutabwa "coincidentally" pulls out of a "model home" in a mercedes as he waves at the tourists.

"Yes" the tour guide bellows "Soweto even has distinct residential areas just like a normal society"

I am feeling cheated and ignorant because

I am a participant in this mockery of Soweto

The pink tables with tea and biscuits concluded the tour.

While the participants slurped their beverages

A child of Soweto marched barefoot on the

boiling rocks of the road.

He merely stared in amazement with bitter eyes.

the DiMaggios

TRUE HOME OF THE BRAVE

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Agent Orange Saturday

by Susan Petersiel

Agent Orange is a Montréal company that produces, in their own words, "multi-media spectacles."

The company was founded in 1982 by Béarnar Hébert and Michel Ouellette, both of whom had backgrounds in "avant-garde" theatre and other types of performance.

The group uses a mishmash of film, music, and live performance to present an image of a chaotic, urban existence.

Hébert and Ouellette have been involved in experimental performing in Montréal for the past five or six years. In 1983, they began a trilogy called *Metamorphose*, including a 12-hour performance which began on the métro, and continued into a black painted room. The show included images being bounced on the floor and ceiling with mirrors.

The two use "urban images" in order "to work the

frontier between living and art," says Ouellette. Since 1981, they have produced seven video/film arrangements and six spectacles, as well as video presentations at the Beat and the Spectrum.

Prior to the upcoming release of *Fiction*, Agent Orange has shot three other short films, all of which will be a part of their final production. *Le Chien de Luis et Salvador* is the first part of fiction, and the most well known of the pair's projects.

This short video is a surrealistic adaptation of the 1982 film, *Le Chien Andalou*, which was produced by Luis Bunuel and Salvador Dali. Much of the original idea is contained in the Agent Orange production, but they have altered the format into a slick, modern video clip.

Le Chien won three awards in 1984, including first prize at the International Video festival in Gocarno,

Switzerland.

The *Fiction* combines television cinematography. The various to address the preoccupation cultural reality.

The story is somewhat of a group of terms as a famous preaching in the wife of But Hébert sure to have in past work.

A great deal of money and into the project and when it September tainly be worth listening ing.

Fiction will be from September Tuesday the 8:30 pm. at E. For more 522-8665 or

TRACY

Tracy was always timorous
a shy child
that grew into a young adult
with a slight stutter.
She would sit at parties and calmly watch people.

She believed in equality
so it was only natural that she would participate in an anti-apartheid demonstration at university.

A peaceful protest with home-made signs

so no one was more shocked than she

when the police arrived and wildly whipped the protesters leaving Tracy with blue and red skin because she was a threat.

South Africa Through a Student

In March of 1984, Jillian Cohen visited relatives in South Africa and Blacks in Johannesburg, Durban and Capetown. Though because of Apartheid, her grandparents remained. For three Afrikaaners and people fighting Apartheid. She recently spoke to the Daily.

hortspinsshortspinsshortspinss

Robert Costain

If you have ever asked yourself, "How come the music scene in Montréal is so good?" You will be pleased to know that there are a few interesting, local bands that are definitely worth watching. One of these bands is The maggios. Their first single release, *Home of the Brave*, while not spectacular is an

impressive début. They have successfully presented a fairly mainstream pop style with an interesting edge. The music is fast moving and dance oriented, combining conventional rock arrangements with a lively synthesizer sound. Even better than the title track is the second song of the set, *The Invisible Man*, which rocks harder than the first.

There are very few bands that maintain a consistent level of quality from one release to the next. However, UB40 have shown that they produce consistently good material with the release of their latest EP, *Little Baggarriddim*. Despite the cheap packaging, this disc is an attractive compilation of music.

The song which has received

the most airplay, a cover of Sonny and Cher's *I Got You Babe*, is probably the weakest track on the release, but still makes for enjoyable listening. Four of the remaining five tracks are used to delve into several musical conventions, including funk and ska. Still, UB40 has lost none of its reggae roots, this can be ascertained after one listen to *MI Spliff*.

ates the Senses

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7 Notre-Dame
formation call
7-1414.



's Eyes

ca, and spoke with Whites
r mother had left in 1964
weeks she dealt with
litted her impressions to

PAMPHLETS

*Lawrence told me he had
not discussed politics
in years.*

*Strange remark for a
sixteen year old.*

He was scarred.

*Political pamphlets
written by*

him

were distributed

in black

shantytowns

He distributed

them

himself

because

he despised

the right-wing government.

The police found him

and

*made bruises physically and
mentally*

*They warned him he will be
detained on an*

*island near Cape Town if he
acts*

again.

*He avoided prosecution because
of his*

youth

but

his youth

was no more.

DISSIDENTS

*"A prominent dissident
who was recently released
from detention
will speak today on
campus at
the downtown university
in Johannesburg"*
*Anticipation but no speaker.
Instead, torn posters
advertising the event
are strewn across
the campus.*

*I stumble across a huge
piece of faded cardboard
clear black marker letters
make columns of names.
Names of people who had
died "accidentally" in
detention.*

*On the right corner —
explanations were
listed.*

*"FELL OUT OF THE
WINDOW"*

was popular.

*There was no lecture
today*

because apparently

the speaker

had been

detained

once more.

by Jillian Cohen

SOUTH AFRICA

*Peeling papaya in the
kitchen*

*Julia and Sheeba
chatter away in their
Zulu dialect*

DANG DOOKA DANG

Entering the spacious room

I question

their life.

Julia's husband is forbidden

to live with her in

Johannesburg.

He remains in a black

township miles away.

While she clears

trays in the suburbs

of Rosebank.

PROTEST?

Julia giggles icily

and her flesh jiggles

she explains white men

with guns go

bang bang bang.

WHY remain here?

no where else to go.

Life in Madagascar

was torture

South Africa is hell.

Sheeba shows me

the cupboard size

servant quarters at

the back of the house

Their life focuses

there.

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Football Homecoming

by Earl Zukerman

The Redmen Football team is preparing to face the Bishop's University Gaiters this Saturday at 1:00 pm in their annual homecoming game.

After two non-conference games — a 14-12 setback vs

Toronto and a 34-8 shellacking to the powerful Western squad, the Red and White have had a good look at their new recruits in preparation for this weekend's regular season opener.

"The biggest key to this year will be how well we can establish the running game," notes Pat Sheahan, the second year assistant coach.

"The offence is going to be a little different this time (without

veteran quarterback Jaimie Crawford). We won't have the 'top-of-the-line' aerial display that McGill fans have become accustomed to," added Sheahan.

With four rookie quarterbacks, the emphasis will most surely be placed on developing a strong running game.

The four men in question are Brian Fuller, Mark Hawley, Matt Giffen and Alex Tarczy, but the Redmen will be without

Fuller for the Bishop's game. He injured his leg in a game against Western last week.

Injuries have played a role in training camp so far. Giffen who completed six of seven passes against Western, has a rack of bruised ribs and veteran receiver/kicker Glenn Miller has suffered a broken hand.

"The injuries have forced us to employ other personnel and the only thing that can happen is that we'll improve," says Sheahan.

"Our biggest strength will be the overall strength of the offensive line which should enhance our running game," he added.

The Redmen will also have a strong kicking game with Miller and rookies John Hillhouse and Jamie Greenbank. In fact, the injured Miller, among the top kickers in Canada last season, may have a hard time making this year's kicking squad. Greenbank was an All-Star in Junior football last year and Hillhouse has a strong kicking leg, although he lacks consistency.

Coming off a rebuilding year last season (4-4-0, third place) Coach Charlie Baillie has the core of last year's squad returning.

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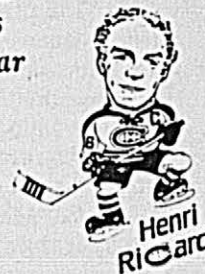
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Sports Shorts

by Earl Zukerman

The Redmen Hockey Team, in their 105th season, recently held their training camp in Czechoslovakia (August 23 - September 13) and *The Daily* was there to cover it.

The Redmen played against top Czech National League teams as well as their National Junior squad.

The Redmen Soccer Team, national finalists last year, will open their 1985 season with a tournament at Oneonta State College in upper-state New York this weekend followed by a non-conference home game against a team from Galway, Ireland this Sunday at Molson Stadium (2:00 PM).

The Redmen Soccer Team began training camp this week. With returning veterans like Patrick Arseneault, Claude Briere and Bernie Rosanelli, the outlook should be positive for the defending Québec champions.

"It's too early to predict the extent of our success," says Coach Schildroth. "But I'm tickled pink about this team's potential. If we maintain our intensity and jell as a team we can go far in post-season play."

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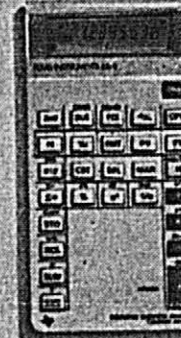
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THE NETWORK

ContEd Students Pick Leader

by Connie Acton

Continuing Education students voted themselves an executive voice at their last general meeting on Saturday, where Harvey Litvack was elected President of the new Continuing Education Student's Council MACES (McGill Association for Continuing Education Students). ContEd students who attended also elected a VP External, Internal, Secretary and Treasurer for MACES, which

won the right to some \$45,000 in student fees in this fall's referendum.

For five years, MACES has struggled to become an effective voice for ContEd students with a constitution approved by Senate and a fee structure in place. ContEd students will be relying on Harvey Litvack's leadership to build on the existing foundation.

Litvack has been active on several committees over the past year. A student at McGill for

sixteen years, he is familiar with the problems and frustrations facing the evening student population. "I would like to achieve equal status for ContEd students while making sure their special needs are recognized," he said at the meeting.

Special ContEd student concerns include inconvenient cafeteria and bookstore hours; misleading or inadequate course information; lack of facilities and support for single parents and the absence of social events where they can meet, exchange information, discuss common problems, and just have a good time.

Litvack has been a university student on and off since 1957, when he worked in electronic counter-intelligence with the Air Force. He also admits working with the RCMP when campus groups were under surveillance in the late 1950's, and has enrolled in all but two of the ContEd certificate programmes in the past fifteen years.

Litvack is currently negotiating office space with McGill Student Society (MSS), President James Green, but is not prepared to exchange MACES funds for a small office shared with other groups, and two non-voting representatives on MSS Council. Instead he wants space in the McGill "ghetto" to be used as a MACES office and a ContEd housing cooperative.

One innovative feature this year will be Friday evening get-togethers. This week in Leacock 232 the one-hour open MACES meeting will break at 8 pm for Mexican Night, featuring 16 oz. margaritas at Carlos and Pépé's. Following Friday meetings will be held in Bronfman 151, with a new theme each week.

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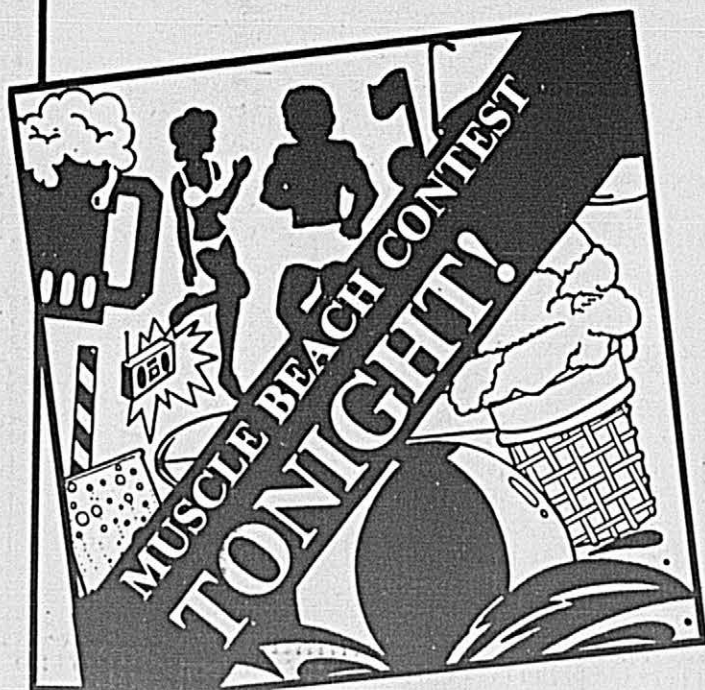
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COME WORSHIP at St. Martha's-in-the-Basement, 3521 University, Sundays at 10:30 am. Brunch follows. For more information call McGill Chaplain Chris Ferguson, 392-5890

Sponsors wanted for Montréal running Marathon for Central American projects. Information available at Newman Centre, 3484 Peel or phone 935-5055

POETRY CONTEST Send self-addressed, stamped envelope to Poetry Elite Box 477 Park Place Mill. Que. H2W 2N9. Deadline October 1, 1985. 1st Prize \$100.00.

387 — VOLUNTEERS

Do you want to see your name in print? Why not have your name immortalized in the pages of the Daily. Impress your friends, parents, and the new civilian security ser-

vice. Join the McGill Daily and experience journalism without anaesthesia. Drop in at Union B-03 anytime. Entering our 75th year of publication — a tradition worth keeping.

389 — MUSICIANS WANTED

Everybody likes some kind of music. Why not write about it? The Daily is looking for people to write for The Supplement (our cultural section). Interested? Come down to Union B-03 and ask to speak to Richard...

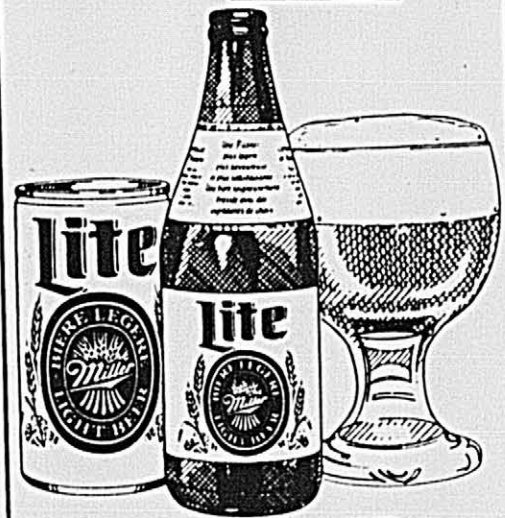
Comics needed can you make less than 100 people laugh more than 10 minutes? New club booking prepared sets only. 286-1624 between 3-6 pm.

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events

Thursday

McGill Outing Club Activities Night — come by for info. and memberships. Thursday, Sept. 19, 19h00, upstairs — Union bldg.

Nordic Ski Team: The first general meeting will be held on Thursday, Sept. 19, at 18h00 in Rm 408 of the Currie Gym. Everyone interested in skiing on team this year is welcome, no racing experience is required.

Open House at Newman Centre. Come and find out what we're all about! Refreshments to be served. See you there! Thursday, Sept. 19, 20h00-22h00.

The Women's Union presents *If You Love this Planet*, NFB film by Terri Nash. Union 425-26, Thursday, Sept. 19, 16h30.

Network Programing Alternatives is holding a Hyde Park — open debating and/or discussion — Thursday, Sept. 19, 13h30 outside Redpath Library. Information: 392-8976.

McGill African Students Association wine and cheese party for new and returning students. Thursday, Sept. 19, 18h00, David Thompson House (3650 McTavish).

McGill Ultimate Frisbee Team holds practices every Tuesday and Thursday at 17h00 on the reservoir. All players are welcome. Up coming tournaments at U. of Vermont, U. Mass., and Plattsburgh. Info.: 288-7459.

Intercollegiate Synchro Swim Team tryouts — every Monday, Wednesday and Thursday, to Oct. 10, 18h00 at

Weston swimming pool, 555-B Sherbrooke St. W. Info.: Gerry Dubrule, Athletics Dept., 392-4544.

Friday

Debating Union meeting, 15h00, Arts West 120. Info.: Bruce Morrison, 937-4405.

Richard Whitcombe a Third World economist, will discuss *Appropriate Technology and Economics for the Third World* 15h00 in the Humanistic Studies Lounge — top floor of 3495 Peel.

Jesse Winchester in concert 20h30 Friday, Saturday and Sunday at the Yellow Door, 3625 Aylmer. Info.: Montréal Folklore Center, 482-9083. Advance tickets: \$7.00 members, \$8.00 non-

members. Tickets also available at the door.

Armenian Students' Association general meeting (election), Union 425-26 at 15h00.

Caribbean Students' Society club elections, 17h00-19h00, Union 425. Info.: 286-1045.

MACES (McGill Association of Continuing Education Students) general

meeting and Mexican Marguerita Night, 19h00-20h00 Lea 232. Information: 733-4283.

McGill Film Society presents *The Karate Kid*, 20h00 in Lea 132. Admission: \$2.00.

Saturday

McGill Film Society presents: *48 Hours* 20h00, Lea 132. Admission: \$2.00



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9 p.m.

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SEPTEMBER 19th
7:00 pm



MURDER PARTY IN BALLROOM following

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